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marks the significant central point of view between the petition of the Scholars of St. Paul's addressed to Richard II in 1378 and the Beeston's Boys who continued to play perhaps to the closing of the theatres in 1642 (see A. Albrecht, 'Das englische Kindertheater', Halle, 1883; and Hermann Maas, 'Die Kindertruppen', Bremen, 1901); and many of the most significant complexities in the problem of the development of the regular drama become classified and interpreted by regarding the Children Companies as the result of a second birth of the drama within the church.

With the secularization of the old plays came this new beginning of performances within the church and under its supervision. And it was again in the choir, where the *Quem quaeritis* had begun and gradually grown from antiphonal response through trope and other accretions into the germinal play of the complete cycle, that this second beginning was made—but with a difference; the Scholars of St. Paul's asked for protection against unauthorized presentations of Old Testament history. The choir boys began with dramatic material that was destined to wear out. And the relation of these boys to the schools in time established a relation between the presentations in the churches and those in the schools, and then those at the court and before the academicians. The character of the plays underwent corresponding transformations, and there emerged from these companies the professional player and the essential features of theatrical organization and conduct. How central in all affairs dramatic these companies became is shown by the attention directed to them by "Inhibitions" and in all the controversies respecting theatrical matters, as well as by the attitude towards them on the part of the dramatists. All the women on the stage were impersonated by boys until the Restoration. The Children Companies had served their important purpose.

JAMES W. BRIGHT.

A History of French Versification, by L. E. KASTNER, M. A.
Oxford, Clarendon Press, 1903, pp. vi, 312.

The title of Mr. Kastner's book, 'A History of French Versification' is misleading. Professedly based upon Tobler's 'Vom französischen Versbaue'—unfortunately not upon the last edition, as is apparent by a number of omissions—with the subject matter somewhat differently arranged, and at times much expanded, the author has produced a handbook of French poetics, which will be very useful for reference on account of the large number of illustrative examples. But there is not any discussion of the origins of French metres, an omission intentional but not justifiable, for the results of the study of the beginnings of French versification are not so hypothetical as Mr. Kastner seems to think. At the very outset he has failed to give an adequate statement of the

problems of French versification, and in the course of the whole book there is no attempt on the part of the author to trace the development of certain tendencies, which in many cases made the exception become the rule.

From the categorical arrangement of the examples, a novice would get the idea that there had been numerous variations from, and infringements of, certain established metrical rules, but he would look in vain for an account of the principles of the various schools of poetry, the Classic, Romantic, Parnassian and Symbolistic schools, or a statement of the reasons why each successive school revolted from the preceding school, and formulated its own rules. The author may have acted wisely in avoiding the use of the standard French manual but he should certainly have known such books as Sully Prudhomme's 'Reflexions sur l'art des vers', Eichthal's 'Question du rythme dans le vers français' and Kahn's 'Palais Nomades', which were the manifestoes of the doctrines of the several schools to which the writers belonged. But then, most of the recent books and articles on various phases of the subject are simply ignored in the elective bibliography, which heads the book.

A number of misstatements and omissions should be noted. In speaking of the elision of the mute *e* in the enclitic *le* (p. 6) the phrase "after the verb" should have been added, and mention made of the fact that the rule applied in Old French to the other enclitic pronouns, no longer in use. The *i* can be elided in the conjunction *si* but not in the adverb (p. 6). Why are not examples given from the symbolists of elision in the verbal forms *t'es, t'as* (p. 13)? Not "a few", but many examples of mute *-ent* are found in the poets of the early seventeenth century (p. 16). The subjunctive *aies* is regularly counted as only one syllable in modern poetry (p. 18). *Rimes gasconnes, normandes, de Chartres* put under different headings by Mr. Kastner (pp. 72, 75), all represent the same phenomenon, the assimilation of the *ö* sound to the *ü* sound. (Cp. K. Nyrop, *Grammaire hist.* vol. I p. 163). Moreover the rime word *meure* is wrongly cited from Villon as an example of this phenomenon (p. 75), as the Latin form **mora* developed regularly in Old French into *meure*, which under the influence of the adjective *mûr* and the substantive *mûrier* became *mûre* in modern French.

The explanation of the dialectal rimes, aigne: agne: eigne: egne (p. 73), is meaningless, and the present pronunciation of Montaigne, far from being a relic of this phenomenon, is due to a dialectal spelling of the name Montagne, which was pronounced with *añ* in the last syllable. In order to explain the rimes *Brute: juste; dextre: maistre* in sixteenth century poets, the author states that "Modern French has sometimes (in its wish to approximate to Latin pronunciation) reintroduced letters silent before the seventeenth century",—an explanation which does not explain. Writers of the sixteenth century often made merely

orthographical changes in order to assimilate French words to their primitive Latin forms. Certain of these words came to be pronounced in Modern French as they are spelled as was the case with *juste*, but with none of the others cited. It should have been noted that the mute *e* in the epic cesura comes after the fourth accented syllable, while the mute *e* of the lyric cesura comes after the third accented syllable (pp. 84, 87), and the fact should have been mentioned that there is a choice of only fifteen possible rhythms in the Romantic system (p. 94), to the thirty-six in the classical system. In the discussion of classical versification there is no mention of the important rules in regard to two rests in succession, and the avoidance of a rest on the seventh syllable when there is no rest on the sixth (p. 89). In the chapter entitled "The So-called Poetic Licenses", there is no discussion of actual licenses such as ellipses, etc. There are numerous omissions in the account of "Certain Fixed Forms", and by following Tobler too closely Mr. Kastner has failed to include the experiments of the symbolists in his survey of rimeless poetry.

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GEORGE L. HAMILTON.

Greek Sculpture: Its Spirit and Principles. By EDMUND VON MACH, Ph. D. Ginn & Co., 1904.

Dr. von Mach's Greek Sculpture is a welcome addition to the books on Greek art which have appeared in recent years. The book is an octavo volume of upward of three hundred pages and not too heavy to use easily. It has many plates scattered through it and about forty more at the end. To supplement these an atlas with about five hundred further illustrations is to be issued shortly.

The book in general may be described as a series of essays on Greek sculpture, rather than a history of Greek sculpture, and in this respect it differs from the other well-known histories of Greek art. The chief object of the author is to lead the reader to a proper appreciation of the aesthetic qualities of the works which he discusses, and in this he is most successful. In fact the book is much stronger on what may be termed its artistic, as opposed to its archaeological side.

In a book of this kind there must necessarily be many places where opinions will differ. It is a satisfaction to see the author assert, what is undoubtedly true, that Greek sculpture was Greek from the beginning and not due to outside influences, although this is a conclusion which probably many persons are not yet ready to accept. To take another case: Dr. von Mach will probably find few to agree with him when he declares that the Achermos inscription and the winged figure from Delos do not belong together. It is true that Wolters once held this view,